

WRITTEN AND DIRECTED BY
CATARINA DE CÉZANNE

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AFTER LINK

PRESS KIT



SOFIA VILAR

NAZARIY KOVAL

A FAT KAT PRODUCTION IN ASSOCIATION WITH SOUTHWEST PRODUCTIONS

STARRING SOFIA VILAR AND NAZARIY KOVAL CINEMATOGRAPHY & PRODUCED BY FRANK KALLENBERG

CO-PRODUCED BY CATARINA DE CÉZANNE ASSOCIATE PRODUCER PATRÍCIA ALPOIM PRODUCTION MANAGER ANTONY FREW

PRODUCTION SOUND BY SÉRGIO BOTELHO SOUND DESIGN BY ÓSCAR SOBRADO SOUSA MUSIC BY DIEGO SUALDEA

PRODUCTION DESIGN BY GASTÃO TRAVADO ART DIRECTION BY REBECCA PILKINGTON & RANDY LEE ERICSSON PROPS BY ILKA SELMECZY

VISUAL EFFECTS BY LÁSZLÓ ADAM COMPUTER GRAPHICS VFX BY HAZEM AMIN 2D GHOST VFX BY HEATHER PETTIT HAIR & MAKEUP BY ANASTASIA TAYLOR

FIRST AC SAMANTA ENCARNÇÃO 2ND CAMERA RICHARD OSBORNE COLOURIST NACHO MARTÍN PRODUCTION COORDINATOR IRENE REIS LEITE

EDITED BY RASMUS ANDERSSON & CATARINA DE CÉZANNE VIDEO EDITOR ASSIST. ANA SANTOS SOUND ASSISTANT RAFAEL PIRES POST-PRODUCTION SUPERVISOR MATTHEW ROBSON

WITH VOICES OF CAROLINA MANFREDI & ANA SOUSA KEY GRIP CRISTIANO GUERREIRO SET MEDIC NAZARIY KOVAL WRITTEN AND DIRECTED BY CATARINA DE CÉZANNE

Portugal, 2024



AFTER LINK

TECHNICAL SHEET:

STATUS: INTERNATIONAL PREMIERE AVAILABLE

WORLD PREMIERE IN PORTUGAL

GENRE: SCI-FI, HORROR, AUTHOR

LANGUAGE: PORTUGUESE, ENGLISH

SUBTITLE: ENGLISH, PORTUGUESE

COUNTRY: PORTUGAL

RUNNING TIME: 14 MIN & 25 MIN

SOUND: DOLBY 5.1

RESOLUTION: H264. 4K

FRAME RATE: 24FPS

PRODUCTION YEAR: SEPTEMBER 2023

YEAR OF COMPLETION: JUNE 2024

WRITTEN/DIRECTED BY CATARINA DE CÉZANE

STARRING: SOFIA VILAR, NAZARIY KOVAL

#womeninTech #womeninhorror #folkhorrer #SciFifilm #artificialintelligence
#chatgtp, #interactivity, #scifidrama, #crossmedia

A 90s flavour retro-futuristic short film about a couple split between parallel dimensions.

ABOUT

At the end of August 2023, an international crew of 16 people from 6 different countries gathered in the Algarve to shoot an independent sci-fi horror short film, driven purely by their passion for cinema and without any government funding.

The film, spoken in two different languages, was completed in June 2024 with the support of four talented VFX artists who contributed remotely. Additionally, we have a 25-minute extended version, along with extra cut scenes and behind-the-scenes footage.

Our crew is a diverse mix of both professional and emerging talent, including individuals with no prior on-set experience. The team spans various backgrounds, genders, and members of the LGBTQ+ community. Impressively, 50% of our crew is female, with women taking on all key roles except for Sound and Music.



(screenplay award)



DESCRIPTION:

A short Sci-Fi film set in the early 2000s with a retro-futuristic aesthetic dimensions.

SYNOPSIS:

While travelling to mysterious places around the world, Marta finds herself witnessing inexplicable phenomena that lead to the disappearance of David.

In the realm where circuits intertwine with consciousness, Martha and David question whether a menacing algorithm conceals the whispers of spirits, blurring the boundaries between technology and ethereal existence.

DIRECTOR BIOGRAPHY

Catarina De Cezanne (or Catarina Cesar) grew up in Moita, a small village in Portugal. She is an emerging director and screenwriter who has dedicated most of her life to film and writing. After completing a Master's degree in Film & TV Executive Production and Management at La Voz de Galicia and Universidad de A Coruña, she worked as a production assistant and coordinator for several TV series, documentaries, and advertisements in Spain, Portugal, and the UK. Recently, she worked as Head of Development for Films and Casting Temple in Sydney, Australia.

Catarina is currently building a screenplay catalogue with more than twenty stories across various genres and formats. She has been selected for 27 different international film festivals. Her screenplays have won 1st place in A Night of Horror (2021), Art Film Festival (2021), and Berlin Flash Film Festival (2021), and 3rd place in the New York International Screenplay Awards (2022), among others.



VISUALS

Imagine a retro-futuristic sci-fi film with a cinematic vintage look, as if it were shot on film. It carries the nostalgia of a bloom effect, with misty, soft lighting in the exteriors and powerful contrasts full of personality and colour in the interiors. The set lighting shifts according to the characters' moods within the same shot, without cuts, and the sound morphs seamlessly between nature and technology.

"After Link" was shot in 8K using anamorphic lenses, and the first 15 minutes serve as a prologue to a feature film I wrote for a friend, a few years after his disappearance. It's a love story about two souls separated between parallel dimensions, inspired by a real person.

My friend Mario always believed it was possible to bend reality, that our minds were connected to everything, and that we could influence the world around us. He thought ghosts could exist within computers, and that our dreams and the web were as real as the physical world. All his ideas are now woven into this short film, told through the fictional characters Martha and David, who decide to give up everything they know to travel in a hippie-tech motorhome, customised with elements from the 90s and an old computer partially built and adapted by David.

One day, their PC is revealed to be haunted, the wind sounds like electricity, and their relationship begins to deteriorate—a metaphor for how technology is affecting us, our inner relationships, and our humanity.

WRITER/ DIRECTOR STATEMENT

If we look closer, A.I. is evolving every second. We already receive new A.I. discoveries and experiments almost every day and they can be both exciting as well as scary. From the ability to create realistic photos of people who do not exist, to news of a frightening woman who kept appearing in generated images, to the ability to lie and pretend to be human to complete a task. In a blink of an eye, everything is changing.

After finishing a Master's in Film, I started a course in javascript in Newcastle Upon Tyne, in the UK, where I realized what is possible to do today with technology, which is yet still unexplored in Film.

I know no one will read this here in Portugal, however, it is our duty as artists to explore the possibilities of cinema and try to push its limits. As technology evolves, the opportunities for expansion of the seventh art are increasing.

The goal of After Link is to push the boundaries of cinema in terms of technology and explore new ways of making narrative and interactive cinema. It is an experiment that will open the gate to longer and more complex projects in the evolution of the seventh art. This is a step into the Future, and the Future can begin in Portugal.

As a director, I plan to be as bold as Gaspar Noé, Terry Guilliam and Aronofsky with realistic performances and brave enough to try things nobody has ever done before.

GOAL

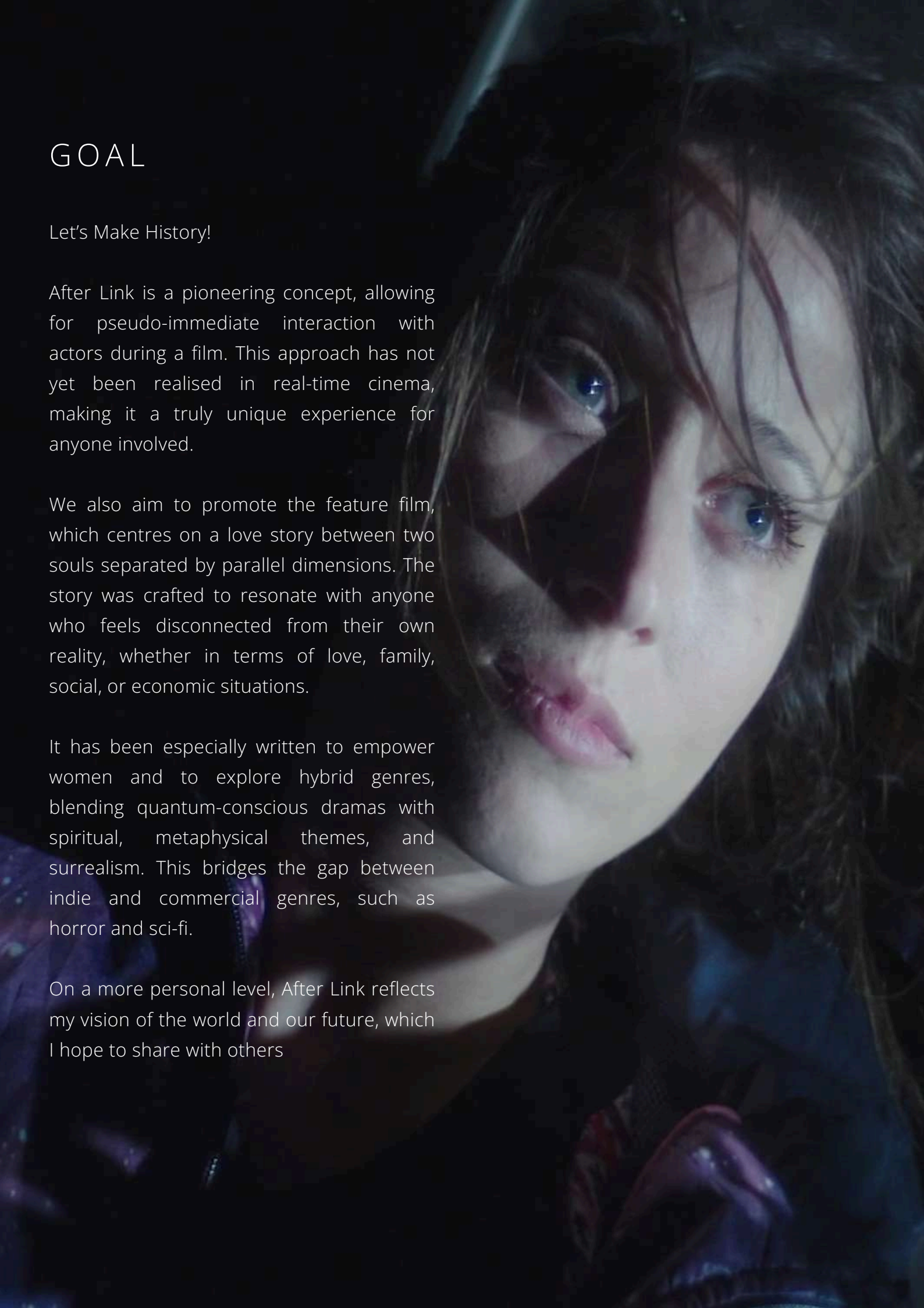
Let's Make History!

After Link is a pioneering concept, allowing for pseudo-immediate interaction with actors during a film. This approach has not yet been realised in real-time cinema, making it a truly unique experience for anyone involved.

We also aim to promote the feature film, which centres on a love story between two souls separated by parallel dimensions. The story was crafted to resonate with anyone who feels disconnected from their own reality, whether in terms of love, family, social, or economic situations.

It has been especially written to empower women and to explore hybrid genres, blending quantum-conscious dramas with spiritual, metaphysical themes, and surrealism. This bridges the gap between indie and commercial genres, such as horror and sci-fi.

On a more personal level, After Link reflects my vision of the world and our future, which I hope to share with others





MARKET OPPORTUNITIES

After Link is a short film rated 14A, appealing to both independent festivals interested in auteur cinema and genre festivals worldwide, particularly for Sci-Fi and Horror audiences across a wide range of age groups.

The film will resonate with fans of Doctor Who, Insidious, Awake, If I Stay, Waking Life, and TV series such as The OA, Black Mirror, and Stranger Things.

Its use of the Portuguese language in the Sci-Fi genre lends it a distinctive quality in markets outside Portugal.

Trending themes such as Women-in-Horror, Women-in-Sci-Fi, and Folk Horror can help broaden the film's reach on social media.

The interactive aspect of After Link, though minimal, opens the door to experimental and New Media categories in film festivals like SXSW. It also presents an opportunity to explore something that has never been done before. Yet

A woman with long brown hair, wearing a red hoodie, is looking off to the side with a thoughtful expression. She is in a room with a white electric fan and a bulletin board in the background. The bulletin board has several posters, including one that says "CREATIVE UNIVERSITY" and another that says "COMMUNITY CONNECTIONS".

MARKETING STRATEGY

We are creatively adapting our strategy to each city and country, starting with word of mouth and printing posters to promote David's disappearance as a real event.

The posters will feature a QR code that can be scanned, directing people to the video featured in the short film, in a manner similar to The Blair Witch Project. Ideally, After Link would first be shown in museums and later made available on a streaming platform. It could also be used for educational purposes and as a way to promote the upcoming feature film.



SOUND

Sound Dolby Vision 5.1

The sound in *After Link* should be something to be felt, not merely heard. We begin the short by blending two worlds: a thunderstorm in a pristine, virgin landscape outside, with the disconcerting digital environment inside a motorhome.

This is an all-encompassing force that goes beyond our ears, designed to make us feel that technology is alive! It should be a place where music and soundscapes fuse together, enveloping you in a completely immersive sensory experience. Here, music is not just a series of sounds but vibrations that resonate through every fibre of your being, inviting you in.

In this space, the boundaries between the tangible and intangible blur. The hum of electricity should be captivating, emanating from antennas and wires. What does a virus sound like? We enter this inner world with a comforting sound, intertwined with the underground rumblings of the Earth, in beautiful contrast to the natural sounds of birds and wind outside.

Later, loneliness is expressed through silence, and it is these moments of silence that are intended to unsettle the audience and provoke discomfort.'

NEW FILM TECHNIQUES

Through Fat Kat Productions, our crew had the opportunity to explore new motion control techniques in several long-sequence shots without cuts. For 70% of the film, the camera was operated by a robotic arm with a 1.8-metre reach, equipped with sensors, actuators, and controllers. The movements were pre-programmed and occasionally controlled in real-time by our director of photography, Frank Kallenberg, while wireless follow focus was managed by our first assistant camera, Samanta Encarnação.

It felt like filming with a robot, and everyone slowly became obsessed with it. When we weren't using the robot, our shots were handheld to create a more "human" feel, contrasting with the hyper-clean movements, which tie into the film's metaphors. But don't think our work with the robot was superficial – far from it. We programmed the robot to do things beyond its typical function.

In one extended scene, we intentionally programmed the robot to fail, giving the impression that the actress herself was holding the camera and filming, adding a layer of realism.

In the Art Department, our Props Master Ilka also used a 3D printer to create some of the coolest props! Her challenge was to design original retro-futuristic tools that appeared to have been invented and handmade by our character, David.

CAST & CREW

"MARTA" - **Sofia Vilar**

"DAVID" - **Nazariy Koval**

"JESS" Voice Over - **Carolina Manfredi**

"MOTHER" Voice Over - **Ana Maria de Sousa**

Producer & DoP - **Frank Kallenberg**

Producer - **Staffan Tranaeus**

2nd Camera - **Richard Osborne**

VFX Artist - **Laszlo Adam**

VFX "Ghost" - **Heather Pettit**

Computer Graphics - **Hazem Amin**

Post Prod Supervisor - **Matthew Robson**

Producer Associate - **Patrícia Alpoim**

Prod. & Location Manager - **Antony Frew**

Production Coordinator - **Irene Reis Leite**

First AC / Focus Puller - **Samanta Encarnação**

Key Grip - **Cristiano Guerreiro**

Production Sound - **Sérgio Botelho**

Sound Assistant - **Rafael Pires**

Sound Designer & Mixer - **Óscar Sobrado Sousa**

Music Composer & Dir. Cut Sound Designer -
Diego Sualdea

Production Designer - **Gastão Travado**

Art Director - **Rebecca Pilkington**

Art Director / Script Editor - **Randy L. Ericsson**

PropsMaster - **Ilka Selmeczy**

Hair & MUA - **Anastasia Taylor**

Video Editor 1st Assembly - **Rasmus Andersson**

Video Editor Assistant - **Ana Santos**

Video Editor - **Catarina César**

Behind the Scenes - **Andrés Caballero**

Director / Screenwriter - **Catarina De Cèzanne**

"Marta"

"Se o conseguires imaginar na tua cabeça, então é possível.."



SOFIA VILAR



Biography

Sofia currently performs immersive shows in the "Safarka" escape room, recently recorded the pilot "Fada Branca" (White Fairy) where she plays Sara, winner of Lusófona Filmes' Over&Out and her first Sci-fi movie "After Link", still in production, where she plays Marta.

The comedy webseries "Vai correr tudo bem" by Guilherme Geirinhas, in which she plays Luísa, is coming out soon. This year, 2022, she created the project "Talking to Strangers" on her instagram and tiktok (@sofiavilar__).

In 2020, she took part in the additional cast of the soap opera "Amar Demais" and in 2021 in the soap opera "Para Sempre" (TVI, Plural Entertainment). Also in 2021, she co-directed the short film "A cor da tua ausência" (The Color of Your Absence) with Miguel Braga. In 2020, she played Mildred in the play "Melodrama", directed by Raquel Rocha at the Teatro de Carnide.

She began her relationship with the arts through dance and creative writing and in 2016, she attended the Acting Techniques Initiation Course at Act. Between 2018 and 2021, he trained in acting for film and television, with a basis in theater, at Academia Mundo das Artes. Between 2021 and 2022 he attended the ERROR workshop, taught by Marco Medeiros.

“David”



NAZARIY KOVAL



Biography

Born in Ukraine, he currently lives in Lisbon, Portugal. He started his acting career relatively late, if you can call it relatively late, after coming across this environment by chance.

From the first time he set foot on a set, he realized that this is it, this is what he really wants to do. And that's exactly what he's been doing.

He has no formal training in acting, but has been developing his personal technique through his work and collaboration with other artists.

PRODUCTION COMPANY



STAFFAN TRANAUS



EXECUTIVE PRODUCER (HE/HIM)

Staffan is the Executive Producer and founder of Southwest Productions LDA. He's also a Freelance photographer doing fashion and advertising photography mostly but also interior decoration, travel, music/album covers and documentary photography.

Staffan Tranaeus is known for Maya Nilo (Laura) (2022) and A Outra (2009).



"IT ALL STARTS WITH A VISION."

SOUTHWEST PRODUCTIONS



It all started rather modestly back in 1993, when we were asked by friends to help out on music video shoots. Over the years we've worked on countless commercials, music videos as well as being involved in the production of TV series, documentaries, short and feature films and stills shoots. We can, therefore, say with some confidence that we have the experience, the knowledge and the network required to deliver a smooth-running production for the most demanding directors. That's our commitment!

"Check, double-check and then check again" – that's the mantra that our team members are taught to always bear in mind. Our production teams and technical crews are multi-lingual, experienced and close-knit. Our approach is positive and calm but efficient; we leave no stone unturned to achieve excellence. And we do it with a smile because we love what we do. With offices in Rio de Janeiro we also provide our services across the south Atlantic, in Brazil, and, for specific locations, we also venture into Spain.

Welcome to Southwest Productions for all your filming in Portugal... and beyond!

PRODUCTION COMPANY



FRANK KALLENBERG

PRODUCER & DOP (HE/HIM)

Frank is our DoP and Producer. He is the owner and producer of Fat Kat Productions in Algarve. He also worked as a Director of Photographer in several commercials and is the Director of the short film "UnSin" starring portuguese actress Paula Lobo Antunes. He is currently working with visual engineering and motion control.



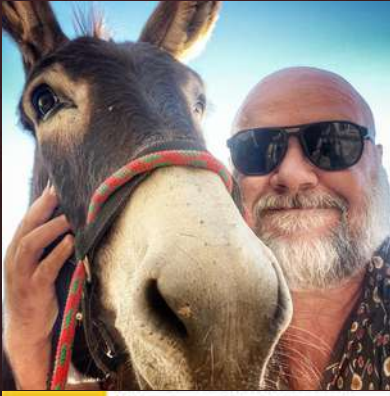
FAT KAT PRODUCTIONS

A Fat Kat Productions é uma produtora comercial portuguesa de serviço completo. Especializada em controle de movimento, fotografia de alta velocidade e movimentos dinâmicos de guindastes para diversos requisitos e orçamentos.

Com nossos Millennium Crane Systems e equipe totalmente treinada, você pode obter qualidade de filme de Hollywood por uma fração do orçamento de dramas de TV de ponta.

Experiência em comerciais, longas-metragens internacionais de grande orçamento e dramas de TV de ponta em toda a Europa.

portfólio
<https://www.fatkatproductions.com/portfolio>



ANTONY FREW

PRODUCTION MANAGER (HE/HIM)



Antony Frew (AKA Tony Frew) is our Location and Production Manager. He is a jack of all trades in the film industry. Tony started his career by feeding the Roman army and the barbarians in the catering crew of the film *Gladiator* (2000) and since then, he has jumped into Film and TV production with fierce determination and an ongoing contagious cheerful attitude.

He is known for working in Guy Ritchie's "Snatch", "Mister Mayfair", "Miss Willoughby", "That Good Night", "The Other Half" and "Lost in Fuseta".



PATRÍCIA ALPOIM

ACCOUNTANT, PRODUCTION ASSOCIATE (SHE/HER)



Patrícia is our production associate and accountant. She was responsible for booking restaurants for the crew and handling deals such as *Águas de Monchique*, to make sure we had enough water on Set.

She graduated in management with experience in organising national and international events in various areas, especially in culture. Linked to audiovisuals since 2019 in the production / location / accountant area.



IRENE LEITE

PROD. COORDINATOR (SHE/HER)



Irene is our production coordinator. She was born in the city of Porto, in the north of Portugal. She lived her whole life going to the cinema. Irene graduated in Public Relations concentrating in audiovisual; She worked in a non-profit organisation that helps families to have a decent home and a future to be whatever they choose.

Her journey began when she met a group of people in Porto dedicated to art. From then on it has been a whirlwind of experiences and new people with the same goal - to tell stories!



GASTÃO TRAVADO

PROD DESIGNER (HE/HIM)

Gastão is an Electrical and Computer Engineer with a degree from Instituto Superior Técnico – University of Lisbon. Developed projects in the areas of Graphic Design, Programming, Multimedia, Cinema, Management and Content Production, namely illustration of National Lottery and Instant Lottery tickets, creation of multimedia courses and content for the Internet of European projects, wrote and directed short films, music videos, illustrations for books.

He's the co-author of the 1st anaglyphic 3D comic strip. He likes to build miniature spaceships and robots and is known as a director of short film "The Follower".



REBECCA PILKINGTON

ART DIRECTOR (SHE/HER)

Rebecca is a Set Decorator and Art Director working in film and TV productions in the UK and Europe. She has also worked on many commercials and music videos.

Known for: Eternals, A Cure for Wellness and Kingsman: The Golden Circle.



RANDY LEE ERICSSON

ART DIRECTOR (THEY/THEM)

Randy is all about Visual Storytelling through Art Direction and Cinematography. Besides the visual aspect, they are also often called upon as a script advisor and as a backstory/lore crafter. They are also a Photographer, Musician and avid Gamer.

After finishing their studies at SAE, Randy focused on honing their various crafts at their own pace. Randy has also curated artists for various Music Festivals and events and most recently was featured as a jury member for the Midnight Soul film festival. Travelling and exploring the world is also a huge passion. Just like "David", Randy embraces technology, loves tinkering with DIY projects and is committed to building better worlds.



ILKA SELMECZY



PROPS MASTER (SHE/HER)

Ilka is a prop master, designer and model maker. She is passionate about every aspect of this field. She likes to participate in the entire process, from design to realization. She collaborated in numerous Hollywood productions such as Dune, Shadow and Bone, The Continental and Poor Things. After working in the Hungarian film industry, she is now active in Spain and Portugal.



ANASTASIA TAYLOR



MAKEUP & HAIR (SHE/HER)

Anastasia Taylor is a hair & makeup artist from Saint Petersburg. She moved to Portugal and has been living in the country for more than 7 years. She has fifteen years of experience working in musicals, theatre and film.

Anastasia used to work on famous musicals such as Vampires Ball, Phantom of the Opera, Charly Chaplin, and Pola Negre.



ADAM LAZLO



VISUAL EFFECTS (HE/HIM)

Adam is a glitch artist, VFX compositor, and cinematic artist currently working at Ubisoft. His fascination with the abstract and unpredictable nature of glitches began in childhood, shaping his artistic style. Adam's passion for his craft drives him to continuously explore new softwares and techniques, always aiming to elevate his skills and creative vision.

quote:

"Humans have both the urge to create and destroy."

Hayao Miyazaki





HAZEM AMIN

VISUAL EFFECTS (HE/HIM)



Hazem Amin is a seasoned media professional specializing in production and post-production. Based in Hilversum, The Netherlands, he is the Founder and Managing Director of Write to Left Media BV.

His expertise includes directing, filming, editing, color grading, and visual effects. Hazem has produced content for major platforms like NETFLIX and RTL. He has extensive experience with Adobe Creative Cloud applications, DaVinci Resolve Studio, Protools, and camera systems. His skills in color correction, compositing, and sound design make him a versatile asset in the media industry.

Hazem's work ensures high-quality, engaging media content across various formats.



HEATHER PETTIT

VFX "GHOST" (SHE/HER)



Heather is the VFX artist behind the dark Ghost that appears in the photographs of our film After Link.

With a background in Video Games, she is known for her work as a Quality Assurance Tester for Lego Star Wars: The Force Awakens.



SAMANTA ENCARNÇÃO

1ST AC (SHE/HER)



Samanta was born and raised in the Algarve. She started working in the world of early childhood education, but always had a taste for photography where she did a course and eventually started her career with filming, where she met Frank.

She now works as a first assistant cameraman.



CRISTIANO GUERREIRO



KEY GRIP (HE/HIM)

Cristiano is our Key Grip. He is a filmmaker from the Algarve who graduated in Cinema from the University of Beira Interior in 2011. Worked mainly in Portugal, England and Romania from music videos, short films, documentaries and experimental videos.

Best known for the documentary S9-David Grachat (2011), Dueto (2014) and for O Velho e a Espada (2023)



NACHO MARTIN



COLORIST (HE/HIM)

Nacho Martin is a freelance colorist based in Madrid.

He began his adventure in the world of audiovisuals with a focus on editing and directing, but it didn't take long for him to fall in love with photography, thanks to one of his teachers, Jacobo Vazquez. Inspired by Vazquez, he decided to complete a master's degree in photography and lighting, which gradually led him to work on color in post-production. This allowed him to combine his two great ambitions: post-production and photography.

To date, he has worked on color for several projects in Spain, including the music video "Extraño Temerario" by the band Funkizadas, the short film "Equipo" directed by Angel Torrev, various spots for the RFEA (Royal Spanish Athletics Federation), and the short film "Toda la vida, un momento" directed by Jacobo Vazquez Dodero. Finally, he had the opportunity to work on the color for the short film "After Link," directed by Catarina De Cezanne.



SÉRGIO BOTELHO



PRODUCTION SOUND MIXER (HE/HIM)

Sérgio Botelho is an audiovisual professional with more than 10 years of experience in TV, films, series (fiction and documentary) and advertising.

Performs the functions: sound director, post-production technician and audio operator. He is currently a Master's degree student in Production and sound technologies at Lusófona University in Lisbon.

Sérgio is known for Um Filme do Caraças and 2 duros de roer.





DIEGO SUALDEA R.



**MUSIC COMPOSER, DIRECTOR'S CUT
SOUND DESIGNER (HE/HIM)**

Diego Sualdea is an independent music producer based at Aranda de Duero, his hometown. His first approach to music was through hanging out with local musicians at a young age. Bands like Pride and Mr. Homeless guided him through his first steps as guitarist and, at the same time, introduced him to the basics of music production and sound engineering. At the age of 16, he started to broadcast his first radio show at Radio Iris 7 (local free radio) thanks to San Gabriel Ciudad de la Educación, his high school; which sponsored the show. Around this time, he would found his first band too. After 3 years in college, he decided to drop his studies of Industrial Engineering to join a bachelor program in Sound Technician and Media at CEV School (Madrid). Around this time, he meets Catarina de Cèzane at a music festival. Since then, they started a friendship that led them to collaborate in multiple projects, including After Link.

In 2020 he graduates as Sound Technician for Audiovisuals and, a year later he opens his recording studio: Sualdea Rekords, and starts to record the artists who helped him to find his vocation. After 2 years touring with Grupo Sonido, he graduated from his Masters Degree in Music Production, again, at CEV School. In 2021 he took the lead of the Asociación de Músicos Ribereños as President. This association is dedicated to promote initiatives with the City Council of Aranda de Duero that help to promote live music in the town, and provides help to amateur musicians. He also Collaborates with Café Berlín (Aranda de Duero), providing help with the live events and other projects.



ÓSCAR SOBRADO



SOUND DESIGNER (HE/HIM)

Sound Technician specialized in post-production by IES Audiovisual of Vigo (Spain), Óscar has participated as Sound Designer in different international productions such as TV shows and movies. He is a specialist in Immersive Sound, graduated from THE Image Campus in Buenos Aires (Argentina), and has participated in different immersive and virtual reality projects Through *Mesturasóns Produccións* and trying to connect sound creation with reality (virtual or not).

Óscar articulates different types of work with which he tries to respond to the different needs of the projects in which he collaborates. He is known for *O Sabor das Margaridas*, the animation *Smoke and Suds*, the horror webseries *Terror na batea* and short films *Malla* and *Mariposa Nocturna*.



MATTHEW ROBSON

**POST-PRODUCTION SUPERVISOR
DCP MAKER (HE/HIM)**

Matthew Robson is a post-production supervisor based in Newcastle, United Kingdom.

Matthew's passion for creative endeavours began at a young age, primarily in the realm of video games, where he worked on small mod projects for Half-Life 2.

While studying Computing Science (Games and Virtual Environments) at Newcastle University, Matthew gained his first industry experience on projects such as Mechwarrior: Living Legends—voted Multiplayer Mod of the Year by ModDb for four consecutive years—and a large fan-led revival of Universal Century Gundam Online. On these projects, he worked in various capacities, including level design, programming, and quality assurance, often in high-pressure environments. After graduating, Matthew transitioned into full-time work as a Lead Performance Analyst in the IT industry.

It wasn't until 2018 that Matthew ventured into the world of film professionally. After meeting the director, he was brought on board as a consultant for paranormal elements in one of Catarina de Cèzane's projects. Impressed by the collaboration and eager to work on more creative endeavours, Matthew's role expanded to post-production supervisor with the production of her first official film "After Link".

Outside of computing and film, Matthew has a keen interest in Paganism. He is an initiate and has previously organised the Newcastle Pagan Gathering. He is also a practitioner of Hyoho Niten Ichi Ryu, a rare form of Japanese swordsmanship, and has experience in the Liechtenauer and Fiore schools of longsword fencing.

WRITER/DIRECTOR, VIDEO EDITOR & EXECUTIVE PRODUCER

CATARINA CÉSAR



STORIES THAT BEND REALITY...



Catarina César (or Catarina De Cezanne) hails from a small village called Moita, in Portugal. She is experienced in the fields of film production, film festivals and screenwriting. She is an emerging director and an awarded screenwriter who dedicated most of her life to film and writing.

After completing a Master's degree in Film & TV executive Production and Management at La Voz De Galicia and Universidad de A Coruña, and a Film degree in Univerdada da Beira Interior, she worked as a Script supervisor and PA in the Spanish TV series "Serramoura", reality shows such as "A Place In the Sun", the recent Michael King Documentary. She worked as an in-house Production assistant for Southwest Productions, where she worked for several known brands such as Pandora, Volvo, and American Express. Recently, she worked for Films & Casting Temple at Fox Studios (now Disney Studios) in Sydney, Australia.

In addition, she is also worked for the Boston SciFi Film Festival in MA, USA, and she is currently building a screenplay catalogue with more than 20 stories of all genres and formats.

Catarina screenplays were selected to 27 different international film festivals and winner of A Night of Horror (2021), won 3rd place for New York International Screenplay Awards (NYisa), and others.



INTERACTIVITY

IT'S NOT A FILM WITH TECHNOLOGY, BUT THROUGH TECHNOLOGY.

What if it were possible to communicate with the characters in a film in real time, as if engaging in a virtual chat?

This short film was specifically written to incorporate interaction in the final scene, presented from the screen's point of view. Using Javascript, the user does not control the narrative but can interact with the character on the other side, pretending to be the A.I. 'entity' within the story.

WHY INTERACTIVE?

EASTER EGGS:

The inclusion of Easter Eggs throughout the film, such as finding clues and passwords to access files or a file that opens only when a certain number of people are watching, will make our film more engaging and compel viewers to rewatch it multiple times to unlock all the content.

REAL-TIME COMMUNICATION:

Adding a chat feature that allows real-time communication will create the illusion of interacting with a character in the film. This illusion will be more convincing if the person on the other end of the link is the actual actor or actress. This sets up a plot twist at the end, revealing that we (the user or users) are the A.I.—the antagonist in the story. What initially appears to be a simple short film about a couple discussing an A.I. or a spirit ultimately becomes more complex.

FORMAT:

Viewing the film from within the computer creates a compelling sense of being a ghost in the machine, which is highly appreciated in the sci-fi and horror genres.

FEATURE VERSION:

In the feature version of *After Link*, we plan to incorporate additional features to enhance user interactivity and expand the concept of real-time communication within the film. This includes interacting with characters in real-time during filming, adding camera filters to allow users to appear in the film, and exploring different narrative layers. However, these additions will be part of the feature length version, which we will pitch next year for funding, using this 15-minute short as proof of concept.

GOAL

After Link will be created to promote the feature film, which centres on a love story between two souls separated by parallel dimensions. It is designed to resonate with those who feel disconnected from their own reality, whether in terms of love relationships, family, or social and economic situations.

The film is specifically crafted to empower women and to establish hybrid commercial genres, blending horror and sci-fi with elements of quantum-conscious dramas, spiritual and metaphysical themes, and surrealism. This aims to bridge the gap between independent and mainstream cinema.

On a more personal level, After Link represents my vision of the world and our future, which I hope to share with others.

PRODUCTION COMPANY



FAT KAT Productions



Southwest Productions

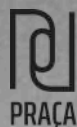
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